

DIME NOVEL ROUND-UP

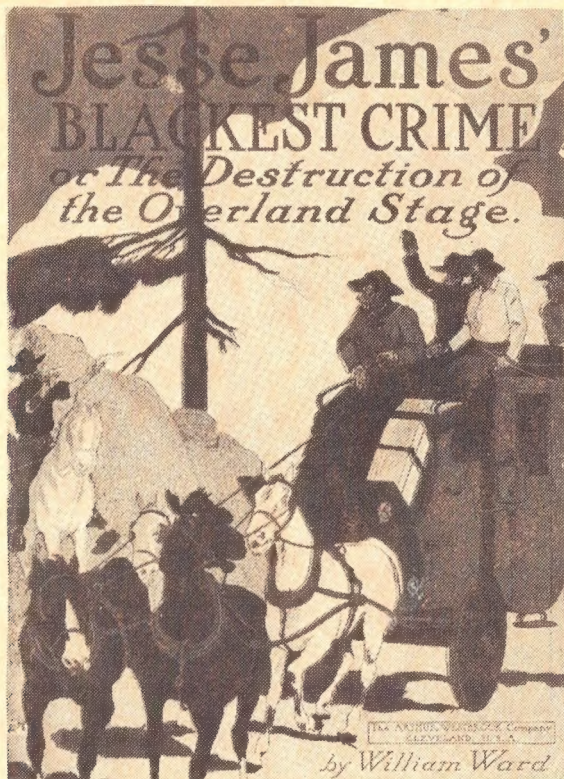
A magazine devoted to the collecting, preservation and study of old-time dime and nickel novels, popular story papers, series books, and pulp magazines

Vol. 65, No. 1

February 1996

Whole No. 637

DIME NOVEL SKETCHES



No. 276: ADVENTURE SERIES
(See back cover for description)



THE HITCHING POST

SERIES BOOK. A series is generally defined as three or more books bound in cloth or paper covers with parallel titles or the same protagonists. There are two basic categories, (1) the character series with a central character or group of characters who appear in three or more books, (2) the publisher's series in which three or more titles are grouped and issued under an umbrella title whether or not the same characters appear in more than one title. Examples of character series are Tom Swift, the Hardy Boys, and Nancy Drew. Examples of publisher's series are the Risen from the Ranks series, the Blue and Gray series, or the Boy Pioneers series. A publisher's series may contain books by a single author or by many authors. A number of dime novel writers also wrote series book or had their dime novels and story paper serials collected and reissued in paper or cloth covers as part of a series. As an example, John DeMorgan's serials for *Golden Hours* were collected and published as books in the Boys Own Library.

(excerpted from *The Dime Novel Companion*)

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THE MYSTERY OF MYSTICISM: A THEME FOR POPULAR FICTION

Alan Pickrell
Emory & Henry College
Emory, VA

Mysticism, the notion that human beings achieve a knowledge of God (or whatever) through a direct awareness or personal intuition, rather than through logic or reasoning, has been around since our evolutionary ancestors left the family tree and tried to find some justification for their existence. For that reason alone, Mysticism has become a kind of induction into the popular culture of almost every era. Entertainments such as story telling, theatre, literature, radio, and film have utilized the lure of Mysticism to attract paying audiences, and it seems that lure has always been financially rewarding. Mysticism reached a pinnacle of popularity in the United States when Madame Elena Petrovna Blavatsky founded the Theosophical Society in 1875. The society promulgated certain features of Hindu and Buddhist doctrines with an emphasis on reincarnation and Karma; the society also utilized Asian techniques of meditation and knowledge seeking. Madame Blavatsky's most notable pupil was English-born Annie Wood Besant. Besant joined the society in 1889 and spent most of the rest of her life in India studying with various Gurus while attempting to convince all and sundry of the philosophical truth of the society.

Since any formal definitions of Mysticism and Theosophy are nearly the same, it is, perhaps, not an understatement to say that, essentially, Theosophy is a branch of Mysticism as are Spiritualism, Divination, and a host of other areas. The only area of the occult, supernatural, or paranormal which could properly be excluded from belonging to either Mysticism or Theosophy would be Satanism, since that practice is negative in energy, as opposed to the positive energies and philosophies of Mysticism and Theosophy.

In literature, two British writers who found great popularity in the United States and helped to influence the use of Mysticism in novels were Sir Arthur Conan Doyle and Sir Henry Rider Haggard. Both were extremely involved with Spiritualism. Since their works were frequently pirated by pulp publishers in the U.S., they were well known to a large variety of reading audiences. In fact, Haggard received almost no American royalties from his legally produced U.S.

editions because the pulp editions were on the stalls before the legal editions could be printed and released. While Doyle became more and more engrossed in spiritualism, Haggard eventually abandoned it, possibly because of his study of ancient Egypt. His novels are full of mystic experiences with a decidedly Eastern flavor: Karma, reincarnation, the spirit of earth and nature as personified by the goddess Isis, meditation, and out-of-body experiences.

Even Doyle, the Spiritualist, gifts his most famous character, Sherlock Holmes, with a propensity toward meditation which allows him to exercise his remarkable powers of observation. He also afflicts him with a drug addiction which is reminiscent of sacred potions administered to mystics to enable them to achieve out-of-body experiences in order to comment on the significance of an event or to be able to divine the future. However, it should be noted that most mystics simply seek to be at harmony with the world at large and whatever spirits there be and, if possible, to right any wrongs of which they may be aware without disrupting the natural flow of universal energy. At times, they may find themselves opposing negative currents of energy such as demonic cults or Satanist. When this happens, the mystics channel their most positive forces to overcome the negative by, if you will, filling the void.

Within the United States, there was an element of population which was both aware of and informed of Mysticism, whether by classes with Madame Blavatsky's society, writings by the previously mentioned authors, or simply by superstition and gossip; subsequently, the first quarter of the twentieth century in the U.S. found society matrons giving and attending seances as well as playing with Ouija boards and planchettes in parlors from New England to California. Mysticism earned even greater publicity from no less famous a personage than Harry Houdini, the great stage magician, illusionist, and escape artist, who exposed a number of notable mediums as frauds and authored a book, *A Magician Among the Spirits* (1924).

The cognoscenti were also probably familiar with such works as Will Levington Comfort's novel *Routledge Rides Alone* (Lippincott, 1910), in which an American undertakes to save Mother India from the exploitation of other marauding nations, studies mysticism, finds his way to the plane of higher consciousness, perfects his Karma, finds true love, clears his name, and eventually obtains a Guru whose knowledge and Karma surpass that of Routledge himself. Worthy of comment is that, while Annie Wood Besant is not a character in the book, she is mentioned often: especially by J.J. Jasper, wealthy tourist from Syracuse, New York. Mr. Jasper is touring India at the behest of his sister who is a member of a theosophical class and who has urged

him to visit Madras wherein lies the world headquarters of the Theosophy movement and a vast library of all occult literature. Madras is also where Annie Besant lives. "Don't call it 'Besant'...but as if it were spelled 'Bessant'. There are reasons, James, esoteric reasons" (124).

Routledge's search for spiritual perfection (without the tutelage of Annie "Bessant") leads to some interesting physical manifestations, however. He can go without food for extended periods of time with no noticeable ill-effects or loss of energy; he can travel long distances in a surprisingly short amount of time; he can blend in with a crowd of people and become distinct and recognizable only when he wishes to; he can go without sleeping for long periods of time by meditating; he can, seemingly, appear and disappear as if by magic. In addition, he develops a lean ascetic appearance, and his eyes, sometimes, glow with a spiritual fervor. Consequently, from novels such as this, the United States had a broad, if sometimes incorrect, notion of Mysticism.

Oddly enough, it may have been radio which helped familiarize the majority of Americans with Eastern Mysticism. A mysterious host introduced the half hour *Detective Story Hour* on CBS in 1930 (Miller 88). By January of 1932, this character had the lead in dramatizations of his own adventure. The series of pulp stories based on his adventures had begun in April 1931. And the name of this character? Well, only *The Shadow* knows...heh, heh, heh.

The Shadow, mysterious aide to the forces of law and order is, in reality, Lamont Cranston, wealthy young man about town who, years ago—in the Orient, learned to cloud men's minds so that they could not see him (Harmon 55).

Obviously, *The Shadow* is a product of Eastern Mysticism even though, as Jim Harmon points out in *The Great Radio Heroes* (55-56), it was Charles Dickens who first theorized such a being. Atmospherically, Sherlock Holmes is the progenitor of *The Shadow's* environment, while Frank Packard's Jimmie Dale series provides the persona for the character, as well as a heroine (the Tocsin), who sometimes used the name of "Margot," which was the name of Cranston's constant companion (whatever that might mean).

Street and Smith produced the pulp novels which helped to promote the popularity of the radio show, which, in turn, helped promote the popularity of the pulps. In the 1930s not everyone received a good, clear broadcast signal, and strange as it is to believe, not everyone had a receiving set. Indeed, if all of those Radio Boy and Radio Girl series are to be believed, it was only young

people, the bright eyed, wide awake, snappily dialogued adolescents, who were interested in radio—until they demonstrated the cultural and educational advantages of that medium to their elders. Interestingly enough, those young idealists were always tuning in classical concerts with operatic or folk song vocals, moral lectures, or important, exciting, late-breaking news broadcasts. These little gems of humanity would never be caught listening to anything as sensational and morally corrupting as jazz or a program like *The Shadow*.

Also, these juveniles and ingenues proved what many people thought: radio was physically dangerous. It was, after all, powered by electricity, and electricity was dangerous. For many, it was frightening. There was an undeniable occult-like quality involved in hearing voices coming in from the aether, which was where spiritualists received their voices. Besides, how many people tumbled from and through roofs in their efforts to receive farther and better signals by attaching larger and bigger antennae to their barns? And how many were struck, or nearly struck, by lightning when they attempted to erect those antennae in a rainstorm? Consequently, in order to blanket the public, a print source was needed to consolidate *The Shadow*'s popularity.

Just as not everyone could receive radio signals, not everyone could read. Still, by George, between broadcasts and print, just about everyone should have been exposed to *The Shadow*. Pulp were widely available and were inexpensive enough to attract a wide audience. And, if *The Shadow* of the pulps was slightly different from the one on the radio, no one seems to have complained.

The Shadow, himself (whether Lamont Cranston on the radio, or Kent Allard pretending to be Lamont Cranston in the pulps), is a mystic figure, who fights against occult and, sometimes, cult individuals and groups in an effort to restore natural harmony and good Karma to the universe at large. However, it should be remembered, that, if radio were physically dangerous, pulp books were psychologically dangerous. Young people were warned against them by such authority figures as educators, ministers, and Scout leaders, as well as by lesser authority figures, like parents. However, *The Shadow* eventually metamorphosed into a film series in the 30s and 40s, so the audience for Mysticism grew even greater.

At nearly the same time, Street and Smith began a new character series in pulp, and this character also carried on into radio. Doc Savage, it might be argued, is a science series rather than a mystical series. In fact, various characters frequently deny that Doc has any occult or superhuman abilities. Still, many of the villains that he opposes belong to mystical cults and seem to have paranormal powers until their scientific tricks are exposed. It could also be

argued that what is science today could have been regarded as supernatural or paranormal yesterday. Yet, Doc's physical appearance is definitely out of the ordinary. He towers head and shoulders above his fellow men; his muscles are huge and sharply sculpted; his hair, skin, and eyes are all the same color; and he looks like a walking bronze statue. In other words, this is one weird-looking dude—and his flock of buddies is equally peculiar in appearance. Yet, Doc can change his appearance, voice, walk, and, seemingly, his height and bulk at the drop of a hat. He can move through the shadows like another shadow, unseen and unheard. Then there is his superb muscular development and phenomenal strength. When called upon to scale the sheer face of a cliff, he does so with the aid of his muscular finger and toe tips. His powers of observation, concentration, and his five senses are developed to an unheard of degree. Of course, this is due to the two hours a day of concentrated exercises prepared especially for him in his infancy by a team of scientists. But, golly gee, from the sense of discipline and harmony that they produce in Doc, the reader can't help being reminded of a Yoga regime. And there's that Karma again. Doc is devoted to righting wrongs, but he won't kill bad guys; he stuns them or hypnotizes them and sends them off to be rehabilitated at his own expense. All life is sacred. Like *The Shadow's*, many of Doc's adventures have titles of an occult nature which help to induce the reader to buy. As previously noted, most of the titles can be explained by science, and yet, some of the science is so far-fetched as to be almost supernatural, and some other is downright metaphysical.

There seems to be a trickle-down effect in culture at large. Certainly *The Shadow*, *Doc Savage*, and *Routledge* were not written with children in mind, although undoubtedly some adolescents read them, just as a large number listened to their radio programs, although they weren't really for children either. Some of those *Shadow* radio programs would have given children nightmares for a month. (This author speaks from experience.) Admittedly, these entertainments weren't intended for the intelligentsia either. But mystics and Mysticism are usually subjects for adults rather than children (providing that one can overlook an eccentric comic strip called *Invisible Scarlet O'Neil*). Of course, Grosset and Dunlap and the Stratemeyer Syndicate capitalized on giving their juvenile books provocative, occult-sounding titles and, sometimes, plot elements. They developed titles which promised the occult or mystical and appealed to all the morbid curiosity which is inherent in the make-up of all human beings, but the plot elements are always shown to be hoaxes. Jerry Todd's *Whispering Mummy* doesn't whisper, and *The Waltzing Hen* makes fun of anyone who is naive enough to believe in Eastern Mysticism and reincarnation or transmigration.

Nancy Drew exposes pseudo-mediums and diviners as does Judy Bolton. The Hardy Boys may travel the Vampire trail, but there are no vampires to be found. Rick Brant explores the Caves of Fear and Don Sturdy escapes from the Temples of Fear because the mysticism involved in cults just has to give way when confronted by good old-fashioned WASP logic, reason, and common sense. Besides, we have to admit that true Mysticism is not a subject for children, who cannot comprehend it and may find it both confusing and frightening. That is probably why we do not find titles like *Honey Bunch and Her First Little Mantra* or *The Bobbsey Twins and Their Second Lives* (although they must certainly be there by now). The Three Investigators series did, however, capitalize on such provocative titles for more than forty volumes, and all these series utilize mysterious Hindu characters who utter cryptic sayings and advice—and sometimes threats and prophecies.

Still, there are exceptions to almost every rule. Certainly Rider Haggard wrote his novels, he said, for boys, and they are filled with mysticism and pseudo-mysticism. However, there seems to be no explanation as to why Harold Sherman, who wrote primarily do-or-die sports stories and the Fun Loving Gang, a kind of literary Little Rascals (only older), should suddenly launch into the Tahara series in 1933. Even if the series were intended, somehow, to capitalize on the success of Tarzan and Bomba and The Shadow, the idea of making Dick Oakwood, All-American Boy, into a boy mystic and the king of a Stone Age tribe at the same time seems a little far-fetched and poorly justified. Of course, we can always blame it on Kismet. After meeting his Hindu Guru, Mahatma Sikandar, in the African jungle and experiencing the Mahatma's powers first hand, Dick understands that Mysticism is his destiny. Eventually his search for enlightenment takes him to the Yucatan, and finally to India, where he is found worthy to be instructed by a true master, not the corrupted Sikandar. Maybe Dick will grow up to be The Shadow, Jr. Young readers, however, will read this very short series for the battles and adventure instead of the Mysticism, which takes a back seat to the action. Truth to tell, if they were reading to get some information about mysticism, they won't be much more informed about enlightenment, Karma, mind over matter, or out-of-body experience and telepathy than they were when they began.

Cupples and Leon jumped on the bandwagon in 1936 with Stanley J. Wallace's even shorter Jack Armstrong series (not the All-American of radio fame) which began with the following explanation:

In presenting this new and startling story the publishers think it is only fair to warn readers not to form a too hasty judgement about the remarkable power possessed by Jack Armstrong as demonstrated in his 'Mystery Eye'.

It may seem incredible that he could, by fixing his black eyes on a rushing dog or man, and by holding out his hands, stop them as though they had struck a stone wall. Before you say that Jack Armstrong could not project himself through space and escape from a stone steel-barred vault, remember that a few years ago you said it would never be possible to observe distant persons, as well as hear them, over the radio. You may have said it would never be possible to go to the South Pole by airplane and send messages back from that desolate region. Both of these seeming marvels have been accomplished.

Nor need you be reminded of the photo-electric cell—the magic eye of science.

Remembering these inventions, please do not be too hasty in declaring that Jack Armstrong could not do what is set down as his exploits. Jack Armstrong's amazing power was developed from a hidden force within him, no intervention of machinery or electricity being needed.

Now, that is a real apology. Even the publisher realizes this series may be a little hard to swallow. Jack, son of American missionaries to India, was left to the care of the Yogi Sher Dal when Jack's parents died. The Yogi began Jack's instruction when Jack was quite young. Now sixteen, Jack is back in America and earning a living working for a cruel farmer, who took Jack and Jack's friend, Dick, from the poorhouse. When Jack and Dick decide to run away, Jack remembers his occult powers. He and Dick join a traveling magic show where Jack's occult abilities make the show a huge success. In a short time, Jack demonstrates his ability to travel out of body, his telepathic ability, and his ability to disincorporate himself physically. He explains his abilities by saying that they are a matter of harnessing the power of nature and exerting his will over that power. In the course of the story, Jack is reunited with his Yogi and rescues his physical double, Harry, from the clutches of evil kidnappers, using his remarkable powers.

This series was not a runaway success. Evidently, there was too much Mysticism for the average American boy, who did not take up the editor's challenge. But, maybe Mysticism was getting to be too much for the American

public. By the 1940s, The Shadow's major powers were being limited to invisibility twice a show, and in 1954, the radio show was dead, having lasted five years longer than *The Shadow Magazine* (Harmon 66). However, he returned once again in 1964, in the form of original paperback novels by Belmont books (Harmon 71). Doc Savage, on the other hand, resurrects in new printings, as well as new adventures, roughly every fifteen years or so. Interestingly enough, the 1964 revival of The Shadow coincided with a new social interest in Mysticism which lasted through the 60s and into the early 70s, possibly promoted by the Beatles' interest in meditation and the publicity accorded their Guru.

These works reflect an era in our history and culture that is nearly forgotten and relatively unknown in the present. Juvenile series and films continue to use the occult as an induction into the books, but real Mysticism is hardly considered. Mysticism, as a whole, has become the exclusive property of the fantasy and science fiction realm, where it is treated as a non-realistic, inexplicable kind of magic to simply be accepted rather than understood. In fact, mysticism as a serious subject has just about disappeared from the popular fiction of today. The possible exceptions to this statement are horror novels, such as the works of Anne Rice who gifts her Vampire characters with a real curiosity as to the reason and meaning of their existence. Still, the importance of Mysticism as a part of our earlier culture should be preserved and re-examined as a creative force. We should go on analyzing the mystery of Mysticism.

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Originally presented at the Popular Culture Association conference, Chicago, 1994.

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As told to
Maxwell Grant



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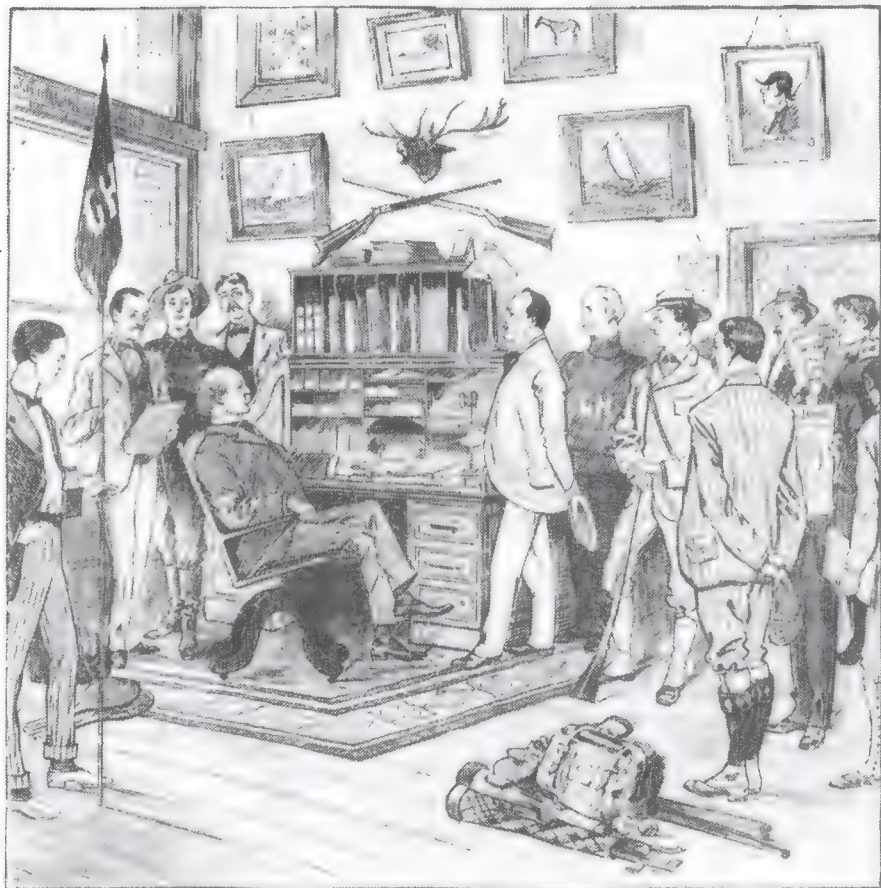
GOLDEN HOURS

10 14 321

Vol. XXVI

NEW YORK, SATURDAY, JULY 31, 1900.

No. 631



"GOLDEN HOURS AUTHORS' CAMPING OUT CLUB IN THE ADIRONDACKS" BY JOHN DE MORGAN.

The following is a summary of the story, which is a continuation of the series of stories published in the Golden Hours, and is a continuation of the series of stories published in the Golden Hours, and is a continuation of the series of stories published in the Golden Hours.

Illustration courtesy of Children's Literature Research Collections (George Hess Collection), University of Minnesota

THE GREAT *GOLDEN HOURS* SERIAL OF 1900

One of the more popular story papers of the turn of the century was Norman Munro's *Golden Hours*. It appeared for 870 weekly issues from January 28, 1888, to October 1, 1904. It was 11 x 14½ inches in format, roughly the size of a modern tabloid, with black and white pictorial covers (except for a brief period with colored covers) and 16 pages of text. The content was eclectic: a mixture of frontier, western, detective, sea, pirate, and railroad fiction along with comic stories, historical fiction, adventures in the polar regions, and general travel and exploration stories.

We may assume that long time readers had their favorite authors. It was in 1900 that the editors capitalized on that by publishing a serial in which several of the regular writers for the story paper went on a camping trip into the Adirondacks. The title was "Golden Hours Camping Out Club in the Adirondacks; or, Writers on a Racket. A True and Faithful Record," and the author was John DeMorgan. The first episode appeared in issue number 651, July 21, 1900. For the next 10 weeks readers were treated to the unvarnished history of the attempts of their favorite authors to survive in the wilderness of upstate New York. Whether or not there was a real camping trip, like schoolboys on a spree, DeMorgan & Co. made it all seem plausible.

The authors who agreed to take this excursion included Mike Donovan, Matt Royal, Weldon J. Cobb, Harrie Irving Hancock, Cornelius Shea, Frank J. Earll, S. A. D. Cox, Fred Stearns, Charles H. Day, and John DeMorgan. As an added inducement for readers to follow this expedition there was a contest. The cover illustration for the first two issues was a full page drawing of the authors themselves, first in the editor's office and the next week as they looked in camp. The contest rules required that the readers submit their own drawings in imitation of the first cover, and *identify the individuals in the drawing*. The clues were all given in the first installment. The first prize was \$5, the second was \$3, and the third was \$2. In addition, each entry had to be accompanied by *ten* coupons, one found with each installment. In other words, the readers needed to include a proof of purchase of the ten issues of *Golden Hours* with the serial.

Opposite this page is a reproduction of the cover of *Golden Hours* for July 21, 1900. After all these years we cannot replicate the contest since none of you have the installment before you to read, nor do many of you have the intimate knowledge of the immortal works of these authors that readers of *Golden Hours* may have possessed. Nevertheless, look at the picture, make a few guesses, and then turn to page 35 for the answers.

PAWNED

FRANK L. PACKARD

FRANK L. PACKARD

FRANK L. PACKARD

By the Author of "The Adventures of
"The White Moll," etc.

PAWNED

FRANK L. PACKARD



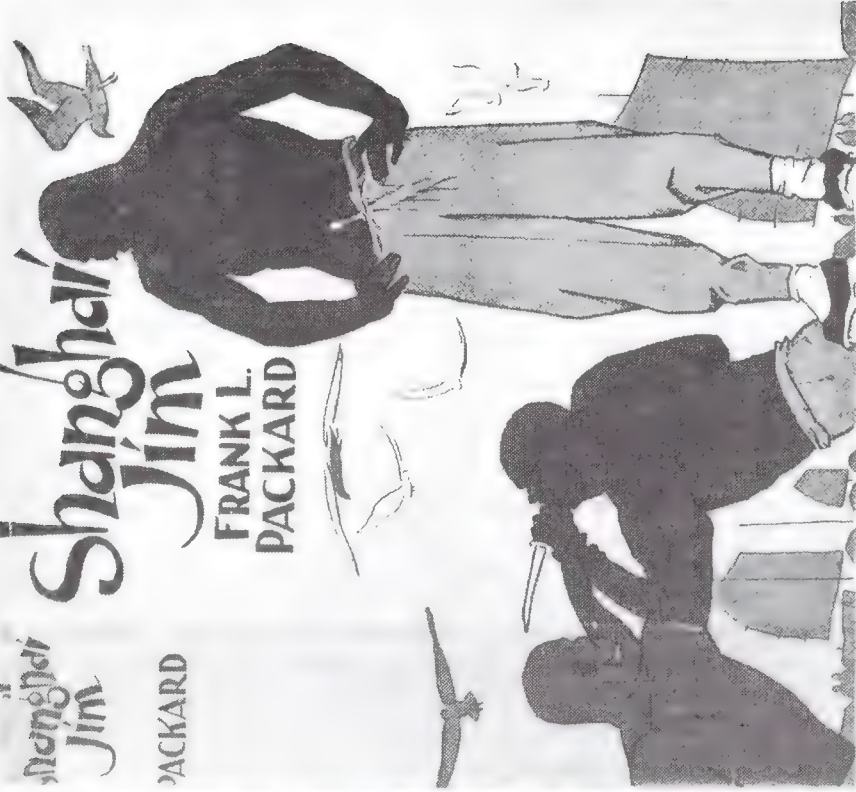
A. L. BURT
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"Shanghai"
Jim

PACKARD

Shanghai Jim

FRANK L.
PACKARD



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CRIME ON THE HIGH SEA

ADVENTURE PARADE

Our Favorite Storytellers Pass in Review

Rocco Musemeche
New Iberia, LA

Frank L. Packard Scenes from the railroad to the underworld and the Orient spice the stories of Frank L. Packard (1877-1942) who wrote the major portion of his stories in his large home on the north bank of the St. Lawrence River near Montreal.

Packard was a blue-eyed American with a weather-beaten face and a firm mouth masking his humor. Following his graduation from McGill University, he went to Belgium to take a post graduate degree in engineering at the University of Liege and then returned to work in the United States. He took up writing in 1906 and made the big time with the release of "The Miracle Man," a story which caught the attention of famous Broadway entertainer, George M. Cohan, who turned it into a stage play. In 1919, Lon Chaney appeared in a silent motion picture version.

Aside from a pleasing writing style, Packard's one outstanding talent lay in his plots and his exotic settings. Something like 28 novels of mystery and adventure set in the Far East and the underworld made him one of the most popular authors of the day. All of his stories first appeared in the pulp magazines before being published as hardcover books.

Packard's skill in plotting is evident in such stories as "The Four Stragglers," "The Locked Book," and "The Dragon's Jaws," but this reader gives preference to those popular *Argosy* stories, "The Gold Skull Murders," "The Hidden Door," and "The Purple Ball." This trio of novels stands unsurpassed among Packard's work. The highly regarded artist Paul Stahr was assigned to give "Gold Skull Murders" a five star treatment for the cover of that 1931 issue in which it appeared. It was truly an arresting work of art that depicted a central figure in flowing Oriental robes, his turbanned skullface grinning as he brandished his wicked knife. Who could resist buying the issue to learn what this story was all about?

Jimmie Dale For many readers, however, the character of Jimmie Dale remains Packard's most enduring creation. He was both one of the great transition figures in the evolution of the pulp hero and part of the gentleman cracksman tradition. The stories are wonderfully melodramatic, but they suggest

that the underworld may not be the romantic place that the magazines and movies suggested it was. That is, there was an underlying sense of realism to the stories and the reader never doubted for a moment that Jimmie Dale was in danger should his identity ever become known to the public. There were five Jimmie Dale books, all purporting to be novels, but at least two were constructed of short episodes that had originally appeared in pulp magazines, the earliest in Street & Smith's *People's Magazine*. The fifth novel appeared as a serial in *Detective Fiction Weekly*.

Dale was a hero with multiple identities. He was a wealthy socialite who played the part of the cracksman known as The Gray Seal for the fun of it. He left adhesive-backed diamond shaped seals to indicate he had been on the spot, but he took on other identities as well, including the criminal known as Larry the Bat. Finally, when this cover had been revealed, he assumed another identity as an artist and drug addict named Smarlinghue.

Much of this recalls T. W. Hanshew's stories of Cleek of the Forty Faces, but there are differences. Whereas Cleek had many personalities created by his ability to disguise himself and was inspired in his good deeds by the person of Ailsa Lorne, Jimmie Dale had only his three other faces and was not so much inspired as directed by Marie LaSalle. A mistress of disguise herself, Marie was also known as Silver Mag and the Tocsin. Her notes to Dale that were brought on a silver platter by the faithful Jason, invariably began "Dear Philanthropic Crook" and told him of some current problem that required his attention. Dale would then go to a secret room somewhere in town known as the Sanctuary, strap on his burglar tools, and dress up as whichever of his other selves was most appropriate.

The Jimmie Dale series is made up of the following books: *The Adventures of Jimmie Dale* (1917); *The Further Adventures of Jimmie Dale* (1919); *Jimmie Dale and the Phantom Clue* (1922); *Jimmie Dale and the Blue Envelope Murder* (1930); and *Jimmie Dale and the Missing Hour* (1935). At the time of Packard's death it was reported that he was working on yet another Jimmie Dale story, but this has not survived. The best account of the series will be found in volume one of Robert Sampson's *Yesterday's Faces* (Bowling Green Popular Press, 1983).



OUR POPULAR PUBLISHERS

No. 4: NORMAN L. MUNRO

One of the five major publishers of dime novels. The Norman L. Munro publications were not as numerous as those of the leading publisher, Beadle, but they were as sensational as any produced by Frank Tousey. Flamboyant in his personal life style as well as in promoting his own publications, enthusiastic about suing his competitors (including his own brother) over proprietary rights, Norman L. Munro produced at least 25 paperback series, weekly story papers, and other periodicals, including 16 with dime novel content. One of his leading claims to fame is the publication of the first periodical devoted to detective fiction, the *Old Cap. Collier Library*. At that he only beat Frank Tousey (publisher of the *New York Detective Library*) to the honor by a few weeks.

Norman L. Munro was born in Millbrook, Nova Scotia, in 1844. He emigrated while he was 25 and went to work for his brother, George P. Munro, 19 years his elder, to learn the publishing trade. Norman Munro left his brother's company in the early 1870s to form his own publishing firm. He began by issuing cheap paperback editions of popular Irish novels (*Ten Cent Irish Novels*) as well as series in imitation of the currently popular publications of Beadle & Adams (*Ten Cent Popular Novels*, *Ornum & Co.'s Indian Novels*, and *Ornum & Co.'s Fifteen Cent Romances*). The name Ornum was merely Munro spelled backwards.

Munro began publishing in an office at 168 William Street in 1873, moved to another on Beekman Street in 1875, eventually settling at Nos. 24 and 26 Vandewater Street in 1883. Each address was near his brother George's firm at the time and caused confusion in the public mind about the actual identity of the Munro publishing company. This was one of the causes of the rift between the brothers.

He entered into partnership with Frank Tousey in 1873 to begin publishing the *New York Family Story Paper*, which became the most sustaining money maker of his many publications. In 1876, Tousey left Munro to form his own publishing company, taking with him not only *The Boys of New York* story paper which Munro had begun in 1875, but one of the chief writers, George Small.

A fire in the Beekman Street plant early in 1876 destroyed paper stock and machinery, but not Norman Munro's optimism. He turned the disaster into publicity for his firm as he declared his determination that the four papers he

owned at the time (*The Family Story Paper*, *The Weekly Story Teller*, *The Boys of New York*, and *Our Boys*) would not only continue to appear, but would be even more successful than ever. (*The Boys of New York* would be more successful than ever, but not with Munro as publisher.) Later fires in 1887 and 1893 at the Munro Building in Vandewater Street equally failed to curb his optimism.

In keeping with other publishers, Norman Munro increased sales by a series of promotions and offered such premiums as chromo lithographs and engravings, reprints of serials in book form, and reprints of Shakespeare's works to prospective customers. He became involved in the legal disputes over his brother's prior use of the word "sleuth" to mean a detective as well as the use of the name Munro on his publications. This claim of sole right to the use of the family name was the wedge which divided the brothers once and for all. They ceased speaking to one another, the silence broken only on Norman's deathbed when he requested George settle his affairs. Norman L. Munro died February 24, 1894.

The firm continued under new management into the twentieth century, but one by one the publications ceased issuing new material and survived by reprinting stories from early issues. *Old Cap*, *Collier Library* ceased publication in 1899, changing its title to *The Up-to-Date Boys' Library*, and *Golden Hours* ceased publication in 1904. Only *The Family Story Paper* kept publishing until 1921. The plates and the rights to the stories from the older libraries and weeklies were sold in 1902 to Street & Smith.

Excerpted from *The Dime Novel Companion*

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FULMINATIONS

Being Further Comments and Annotations
to the Episodes in the Saga of *Legend*

The publisher of the dime novels written by Ernest Pratt about Nicodemus Legend was E. C. Allen, a real publisher of story papers during the period (1876) when the television series was set. Let us take a look at the two versions of the character, the real E. C. Allen, then the Legendary figure.

Edward Charles Allen was born in Readfield, Maine, on June 12, 1849. His father has been referred to as a scholar, his mother as "a woman of great intelligence, energy of purpose and saintly character." Young E. C. Allen grew up on a farm. When he was a child, his home became part of the town of Kennebec, Maine, and then the name was changed to Manchester. It can be seen that it is not easy to explain just where he was born and grew up.

After an education in the common schools and at Kents Hill Seminary, at the age of 16 E. C. Allen became an advertiser of books and novelties. At 19 he went to Augusta where he expanded his work in advertising and began a firm which employed sub agents to go out and sell advertising.

Allen's idea of publishing an illustrated literary paper may not have been original, but his offering premiums to subscribers was entirely new. In 1869, at the age of 20, Allen began *The People's Literary Companion*, a monthly paper of eight pages. He was not only its publisher but also its leading author and his serialized novel *Lillian Ainsley* was a popular feature of the paper.

His premium to attract subscribers was a steel engraving. It is said it was so popular and circulation increased so rapidly that several copies of the steel plate from which the engraving was published were necessary. The printing house he was using was not equal to the demand for his work and he opened his own printing house in 1870. Two years later he had a new printing house built on the corner of Water and Winthrop Streets in Augusta. In 1880 this was expanded by the addition of a six story building on the opposite corner which extended through to Commercial Street.

In 1872 he also established an electrotpe foundry which was the only one east of Boston for a period of twenty years. The year before he had expanded his operations by establishing a branch publishing house for art publishing in Portland, Maine. At the time he boasted it was the largest art publishing firm, especially in the area of steel engravings, in the world.

Allen thoroughly enjoyed traveling, but he never seems to have visited Europe for pleasure, only business. He brought back the finest examples of art and literature from these trips to attract new subscribers. The E. C. Allen Company benefitted not only its employees, but also the town of Augusta. The granite post office that was built was due in great part to the need for larger postal facilities to manage the growing Allen mail order business.

His payroll at the peak of his business success amounted to \$6,000 to \$9,000 each month, and \$100,000 per year for a period of ten years. He had 16 presses running night

and day, and between his Augusta and Portland publishing houses he employed from 200 to 300 people.

Within ten months after he launched a second publication, the monthly *Our Home and Fireside Magazine*, it had gained a circulation of 415,000. The combined circulation of all of his papers and magazines was estimated at 1,200,000 copies each month. Among his other publications were a *Revised Bible* and a *Parallel Bible* (the King James and the Revised versions printed in parallel columns), as well as *The Universe*, *The History of Christianity*, *Lives of the Presidents*, *Daughters of America*, *The Life of James A. Garfield*, *The Life of General Winfield S. Hancock*, and *The Life of Grover Cleveland*.

Allen was a wealthy man, paid a large personal tax, and was a shareholder and director in several local firms, including the Kennebec Steamboat Company, the Augusta National Bank, the Augusta Loan & Building Association, and the Cushnoc Fiber Company.

It was on returning from his twenty-fourth trip to Europe in company with his mother and sister that he caught a cold which developed into pneumonia. He died at the Parker House in Boston, July 28, 1891, at age 42, and was buried in Forest Grove Cemetery, August 9. His loss was greatly felt and the funeral was attended by a large number of people.

His name is still remembered when the subject of early advertising methods is discussed.

His *People's Literary Companion* interests us as an example of the story papers that were so popular in the latter part of the nineteenth century. For the first two years it was published monthly, but with the issue of October 7, 1871, it became a weekly. Much of the fictional content belonged to the genre of romance, but frontier stories and sea adventures also figured. Besides publishing his own fiction, Allen attracted some of the major names from the dime novel and story paper world. Among the better known authors whose names appeared in the pages of *The People's Literary Companion* were Mrs. Ann S. Stephens, Col. Prentiss Ingraham, William F. Cody, Captain Mayne Reid, and Pierce Egan. Some of these were not necessarily new works, one story, published anonymously, "The Phantom Hunter. A Romance of Old Windsor Forest," (1871) had appeared a year earlier in Edwin Brett's *Young Men of Great Britain*. (We will return to this story shortly since it has a connection to the Legendary E. C. Allen and his favorite author, Ernest Pratt.)

The Legendary E. C. Allen never appears on screen in *Legend*, but his presence is felt in every episode of the saga. At one time Pratt had a contract for five Legend novels a year with E. C. Allen. E. C. Allen recommends that Pratt use Sheridan, Colorado, as a base of operations, that he live there and write his novels there in order to take advantage of the local color. It is in Sheridan that Pratt meets his colleague in the venture, Professor Janos Christoff Bartok, the man who designs the inventions that support the Legend. Over the course of the series, Pratt comes to accept this situation. In order to keep him in line, E. C. Allen sends his representatives to deal with Pratt. Chief among these is Harry Parver who gets Pratt to go to Sheridan in the first place to

find out who has been using the Nicodemus Legend name and persona to help the settlers. Parver is a shrewd publicist in keeping with someone the real E. C. Allen might have hired.

The other representative who appears in the series is Milton J. Favor, head of business affairs and acquisitions for E. C. Allen. Now whether the real E. C. Allen really had a business affairs department is unimportant. As we have seen the firm employed enough people that he may well have needed someone to manage his business affairs.

Favor appears in the episode called "Knee-High Noon" in which we also meet Mrs. Laura Davenport and her son, Ben, who dresses like Nicodemus Legend and is referred to as Nicodemus Legend, Jr. The Legendary E. C. Allen, in keeping with many real dime novel publishers, sees the possibilities of a secondary character named for the hero, though not necessarily related to him, with a potential for having his own series. If one Nicodemus Legend will sell books, two will sell more books. Examples in the real world of dime novels are Old King Brady and his partner Young King Brady, Deadwood Dick and Deadwood Dick, Jr., Diamond Dick and Diamond Dick, Jr.

In trying to sell Ernest Pratt on the value of writing Nicodemus, Jr., into the series, Favor says that E. C. Allen is very fond of Pratt. The dime novel writer is the son E. C. Allen never had. Pratt replies that E. C. Allen has *three* sons; Favor agrees, but says that Pratt is the son E. C. Allen *didn't* have. This, of course, refers to the Legendary E. C. Allen since the real E. C. Allen was unmarried.

It is Milton Favor who explains E. C. Allen's attitude to Ernest Pratt as well as his own role in dealing with the writer to Mrs. Davenport.

"Let me tell you something about Ernest Pratt. Along with that ill temper and boorish behavior E. C. Allen believes the man has a special talent. Of course, my job is to make sure he never knows it."

It is also Milton Favor who tells Pratt he must do something heroic about the present difficult situation "and get it on paper." We must remember that one of Pratt's tasks as a writer is to create believable situations for his novels out of his own experiences.

Pratt keeps an eye on his own financial affairs, at least to the extent that E. C. Allen will allow him. In "Revenge of the Herd" we find the famous exchange between Pratt and Harry Parver about who should be given the credit for cheating him out of his royalties, the minions in E. C. Allen's legal department or the Executive Vice President of Legal Affairs.

As noted, there are many similarities and differences between the real E. C. Allen and the Legendary publisher. Some of the similarities may be merely coincidental. One of the more interesting coincidences involves a story in the real *People's Literary Companion* and a figure in the fantasy sequence in the opening scene of "Revenge of the Herd." In the fantasy Nicodemus Legend is in conversation with Lone Eagle, the Cheyenne, about Wapiti the elk in a scene from the work in-progress "Legend and the Quest for Wapiti the Elk." As part of his camouflage, Legend is wearing a hood made from the head and antlers of an elk. The illustration for that 1871 serial mentioned above, "The Phantom of the Forest," shows a man wearing just such a hood with antlers.

Is truth stranger than fiction? Is the real more believable than the Legendary?

The biography of the real E. C. Allen is found in Henry D. Kingsbury's *Illustrated History of Kennebec County, Maine*. New York: Blake, 1892. Information on the Legendary E. C. Allen is taken from the episodes of the *Legend* television series.

jrc



E. C. Allen

THE REFERENCE SHELF

Recent books in review, or forthcoming publications noted

THE CLASSICS REVISITED

Shirley Foster and Judy Simons. *What Katy Read: Feminist Re-Readings of "Classic" Stories for Girls*. Iowa City: University of Iowa P, 1995. ISBN 0-87745-493-0. \$19.95

This is a unique view of fiction written for girls. The sub-title pretty much defines the approach of the authors to the topic. The question they pose is "what do classic books for girls teach children about themselves and the world in which they live?" Beginning with a lengthy and thought-provoking introduction, Foster and Simons survey the genre of British and American fiction written for girls and how it has been viewed by critics as well as the original girl readers themselves. They discuss eight works first in the light of the author and the cultural context that produced them and then how they might be viewed using 20th century feminist criticism. The books under discussion are Susan Warner's *The Wide, Wide World*, Charlotte Yonge's *The Daisy Chain*, Louisa May Alcott's *Little Women*, Susan Coolidge's *What Katy Did*, E. Nesbit's *The Railway Children*, Lucy Maud Montgomery's *Anne of Green Gables*, Frances Hodgson Burnett's *The Secret Garden*, and Angela Brazil's *The Madcap of the School*. The genres covered include the school story and the domestic novel.

This is not a book that may be either skimmed easily or taken lightly. Much serious thought and effort has gone into it and the two authors have read widely in the secondary literature. Even if you think you prefer to take your classics straight and without critical scrutiny this is a book that is worth looking at as one view of the influence these stories may have had on readers. jrc

OUR BRITISH RELATIONS

Dr. Charles W. Topp. *Victorian Yellowbacks and Paperbacks*, vol 2: *Ward & Lock*. Denver, CO: Hermitage Antiquarian Bookstore, 1995. 456p. ISBN 0-9633920-1-8. \$135

We reviewed the first volume in this series in August 1994. Our praise for that volume is undiminished and we highly recommend its companion. The same meticulous attention to detail both in the bibliographic descriptions and in the publisher's standards for producing a work of high physical quality are found

here. Ward & Lock was famous for publishing the first of the Sherlock Holmes stories, *A Study in Scarlet*, in 1887, but we find other authors besides A. Conan Doyle (Gustave Aimard, Mayne Reid, "Pansy" [Isabella M. Alden], and Emile Gaboriau, for example) which should interest collectors of early papercovered fiction. There is a brief introduction which surveys the history of the publisher and a section of colored plates of selected examples.

Dr. Topp has used his own extensive collection of Yellowbacks as the basis for this series and intends to include studies of more than twenty publishers in the series. We wish him well.

jrc

PULP HORROR BY A MASTER

Hugh B. Cave. *Death Stalks the Night*. Ed. by Karl Edward Wagner. Illus. by Lee Brown Coye. Minneapolis: Fedogan & Bremer, 1995. 569 pp. ISBN 1-878252-15-1. \$29.00.

Cave's collection includes 17 stories published in pulp magazines between 1934 and 1940. The stories, which vary from 4 pages to 70, have as their purpose the creation of suspense through the use of horror. Cave achieves this reaction mainly by arousing a sense of physical revulsion. His gruesome descriptions include acid destroying a face, the pressure of a corpse upon a living body, disease and deformity, disfigured grafted skin, flesh-eating ants, mutilation, madness and other unpleasantnesses. Males and females are bound and threatened with pain and torture. They lose consciousness, revive, then continue valiantly to fight the forces that oppose them. Frequently there is a hint of sexual menace. Somehow, the women, whether bound and helpless or pursued by physically repellant men, usually lose most of their clothes. Yet the innocent victims, with great effort and physical pain, almost always escape and return to a more normal life.

Though horror arising from physical revulsion is the main theme in Cave's stories, the acts depicted are, to some degree, less detailed than those found in the slasher/gore material so popular in the 1990s. And the eroticism is suggested rather than graphically portrayed. Even the shudder pulps of the 1930s could go only so far. At the beginning of many of Cave's stories, it appears that supernatural agencies are at work, but a non-supernatural explanation usually follows. Only the ending of "Terror Island" can be seen as supernatural. As well as basic horror stories, Cave writes an occasional cross-over. "The Corpse Crypt" and "Terror Island" combine horror with detective fiction. "Tomb for

the Living" blends horror with science fiction (an updating of Poe's "A Descent into the Maelström" with sex and a submarine). The title story, "Death Stalks the Night," melds horror with a crime-fighting avenger who calls himself The Scarlet Thief.

Cave's work, like so much of its kind, aims at fast-paced, heart-pounding suspense. Though his prose is often lurid, he is good at piling up menacing adjectives. Cave is a skillful builder of horror, one of the best writers of this type of pulp fiction.

Ed and Karen Lauterbach

THE PURPLE INVASION STILL UNCHECKED

Curtis Steele (Emile Tepperman). *Siege of the Thousand Patriots* in *High Adventure* (formerly *Pulp Review*) No. 25 (January 1996): 4-80. Published by Adventure House, 914 Laredo Rd, Silver Spring, MD 20901. ISBN 1-886937-09-5. \$6.00 plus \$1.25 postage. Facsimile reprint from *Operator #5 Magazine*, February 1937.

This is the sixth novel in the 12 episode series dealing with what might have happened had the United States been conquered by a foreign invader in the 1930s. We have reached the halfway point in the saga. There are two basic plot lines here as Jimmy Christopher attempts to prevent the coronation of Rudolph as Emperor of America and to free Franklin Ransom, the inventor of ransomite, a new steel alloy, from imprisonment by the Central Empire. Salt Lake City lies in ruins. The army of the Central Empire has swept across the continent. The climactic scene is literally a rescue by the cavalry as Sir John Batten and his Canadian Lancers ride into the very heart of the mechanized enemy troops in the city of Pittsburgh.

At some point we still think this series is worth serious social study as an alternative view of the 1930s in America. The boyishly named Jimmy Christopher, openly recognized as Secret Service Operator #5, fights against seemingly insurmountable odds against a force that must surely represent the contemporary concept of Nazi Germany. The author leaves little doubt where his sentiments lie with phrases critical of the political stance of the day, "For years our propagandists of peace and disarmament had crippled our own plans for defensive preparedness." (*HA*, no. 25, p. 6) He has a clever use of footnotes to add verisimilitude to an otherwise incredible plot, including an "explanation"

for the almost total lack of information about the Purple Invasion in American history books. Virtually nothing is known of the real Emile Tepperman, but we would venture a guess (based on evidence in this story) that he may have been familiar with the physical layout of Chicago.

This series is worth buying and supporting. The backup story in this issue is an historical fantasy/horror story from the lunatic typewriter of Robert Leslie Bellem, "Dealer in Death," from *Spicy Mystery Stories*, February 1938. The next scheduled issue of *High Adventure* will continue the saga with *Patriots' Death March*.
jrc

ALGER STUDIES

Bradford S. Chase. *Horatio Alger Books Published by Whitman Publishing Co.* Enfield, CT: Sandpiper Publishing, 1995. \$15.00 [plus \$1.25 postage, order from Brad Chase, 6 Sandpiper Road, Enfield, CT 06082]

This is the third in a series of books discussing the familiar publishers of reprints of Alger titles, those volumes which turn up more frequently in book stores than the first editions. These are the editions that today's readers will encounter and as such represent the most popular and widely distributed editions. These are the editions that were read to pieces by generations of young readers. Whitman published thousands of Alger books from 1921 to about 1933. In common with the first two volumes in this series, the Whitman study covers the history of the firm as well as clear and detailed descriptions of each series and format. The illustrations are well chosen.

Even if you do not collect Alger this volume will add to your understanding of popular reprint publishing and marketing. Whitman published so many other titles in the series book field. The author touches on the founder, Edward H. Wadewitz, and his ventures into children's book publishing under the Western Printing imprint. In 1933, Western entered into an agreement with Walt Disney to publish books using the Disney characters.

We cannot praise this venture enough and look forward to the next volumes to cover the New York Book Company editions and several of the smaller companies. Copies of Brad Chase's earlier books: *Horatio Alger Books Published by A. L. Burt* (1983) and *Horatio Alger Books Published by M. A. Donohue & Co.* (1994) are still available from the author-publisher at the address above.

BOOKS AND PERIODICALS RECEIVED

Burroughs Bulletin, no. 24, October 1995 [Published quarterly for members of the (Edgar Rice) Burroughs Bibliophiles; focus on *The Oakdale Affair*] George McWhorter, Curator, The Burroughs Memorial Collection, University of Louisville, Louisville, KY 40292. \$28 per year.

ECHOES, Vol. 15, no. 1 (February 1996) Whole number 85 [For pulp magazine collectors. "The Saga of the Masked Rider," by Nick Carr continued (part 4); "Pulp Series Character Reprint List," by William Thom; "The Mad Luster's Last Hurrah," by Shawn Danowski (the final weird menace magazine: *Startling Mystery*, April 1940); Allen Mueller on Henry Kuttner's weird mystery stories; "The Chronological Careers of Wu Fang and Yen Sin," by Rick Lai] Fading Shadows, Inc. 504 E. Morris Street, Seymour, TX 76380. \$4.50 per issue, 3 issues for \$13.50, 6 issues for \$26. Bi-monthly with extra issue at Pulpcon time.

The Horatio Alger Society Newsboy, Vol. 33, no. 6 (November-December 1995) [For collectors of Horatio Alger and other juvenile series authors; includes Horatio Alger's "The Christmas Gift", a biographical sketch of Alger from *Annals of the Harvard Class of 1852*, and Bill Gowen's look at the series books of Rupert Hughes.] Robert E. Kasper, 585 E. St. Andrews Drive, Media, PA 19063. \$20 per year, which includes membership in the Society.

Martha's KidLit Newsletter, Vol. 7, no. 6 (Christmas 1995) [For collectors of out of print Children's Books; articles on E. H. Shepard, illustrator; the Collectors' Seminar at the Metropolitan Children's Antique Book and Toy Fair, in New York City, December 1-3); this publication will be published monthly, beginning in 1996] Martha Rasmussen, Box 1488, Ames, IA 50014. \$30 per year.

Story Paper Collectors' Digest, Vol. 49, nos. 587-588 (November and December 1995) [For collectors of British boys' and girls' stories and papers; the British *Dime Novel Round-Up* and a publication that can be recommended without reservation! Articles in December include the Just William series by Richmal Crompton, Sexton Blake's adversaries who were never convicted, Christmas at St. Frank's school, a short story by Marion Waters about a heavy-handed children's librarian, too choice to spoil by a synopsis here, and much

seasonal nostalgia. The illustrations alone are worth the price!] Mary Cadogan, 46 Overbury Avenue, Beckenham, Kent BR3 2PY, England. Monthly publication. Write for subscription rates.

Susabella Passengers and Friends, (November 1995) [A nostalgia publication for collectors and readers of all children's series books; articles on books about orphans and lost children, a discussion with Kate Emburg and Linda Joy Singleton about writing and publishing new series books, an article from the *Monterey Peninsula Herald* about Ned Buntline who used Monterey County in one of his dime novels, an article by Rosemarie DiCristo on Frank Thomas who played Ned/Ted Nickerson in the Nancy Drew films as well as Tom Corbett, Space Cadet, and the usual quizzes and notes of interest.] \$15 per year, bi-monthly. Garrett Knute Lothe, 80 Ocean Pines Lane, Pebble Beach, CA 93953.

The Whispered Watchword, Vol. #95-10 (December 1995/January 1996) [Newsletter of the Society of Phantom Friends; regular features include author interviews and the fun of collecting; reviews of new series books; focus in this issue is the new Nancy Drew on Campus series; reprint of a seasonal story by Lenora Mattingly Weber, "Christmas Thaw," *American Girl* magazine, December 1950.] Kate Emburg, 4100 Cornelia Way, N. Highland, CA 95660. \$26 per year.

Yellowback Library, Numbers 137 (November) and 138 (December) [Series Books, Dime Novels, and Related Literature; this is the place to look for dealers who may have those long-wanted books; includes letters to the editor and an interview with Dennis Lynds, author of titles in the Three Investigators series. Lynds was also responsible for the Belmont stories of *The Shadow*, published in the 1960s.] Gil O'Gara, P. O. Box 36172, Des Moines, IA 50315. \$30 per year, \$15 for six months.

Montana: The Magazine of Western History. We'd like to draw your attention to this excellent journal, a publication of the Montana Historical Society, and especially the two most recent issues: Summer 1995 and Autumn/Winter 1995. The Summer issue is their Popular Culture Issue and contains long, well illustrated articles on the legend of Wyatt Earp, Annie Oakley, and John Ford's western films. The other issue contains articles on the horse in the Wild West Show and western films as well as a discussion of the so-called "diary" of Calamity Jane. Good background reading for anyone interested in western dime

novels and pulp magazines. Write Montana Historical Society, 225 North Roberts Street, P. O. Box 201201, Helena, MT 59620-1201. A year's subscription costs \$20 and is worth more than that.

Romalov, Nancy Tillman. "Mobile Heroines: Early Twentieth-Century Girls' Automobile Series," *Journal of Popular Culture*. 28 (Spring 1995): 231-243. [This essay, winner of the 1995 Kathleen Gregory Klein award for excellence in feminism and popular culture, was originally presented at the 1994 PCA conference in Chicago.]

LETTERS TO THE EDITOR

Congratulations on the excellence of the October issue. The journal looks great, and I like the range of articles that have been appearing very much. I particularly enjoyed your article on the *Legend* tv series. It is one I managed to miss, most likely because of the odd schedule I work here in Special Collections.

Paul Eugen Camp
University of South Florida
Tampa, FL

Please start a one year subscription to **Dime Novel Round-Up** for me. I am an avid collector of and interested in early Hardy Boys series books (#1-39) with dust jackets intact.

Michael J. Heidingsfield
Scottsdale, AZ

Happy New Year! You're doing a great job on **DNRU** and I'm looking forward to the 1996 and 1997 issues. However, I regret to report that my copy of #636 (December) lacks pages 151/152 and 181/182. I hope you will be able to send me a complete copy.

Steve Schultheis
Goleta, CA

This happens once in a great while as paper sheets stick together during the printing process, or are left out during collating. Please let us know if you receive a defective copy. We are always happy to supply a complete copy.

Mag has improved greatly when you added pulps.

Claude Held
Buffalo, NY

The pulp magazine has never been really absent from consideration by this magazine. The very first issue in 1931 carried an advertisement from a reader seeking back numbers of *Amazing Stories* and there were infrequent references in subsequent issues to *Range Romances*, *Detective Story Magazine*, and *Nick Carter Magazine*. There were those among the old-time readers of dime novels and story papers who voiced some skepticism whether the new-fangled pulps would ever be as collectible as the "novels." We hope to feature articles on some of the authors, characters, and series from the pulp magazines who are not as prominent in the critical press today as others. We have no intention to rival *Echoes*. We do have an article in the works about Max Brand's stories about Jim Silver which appeared in *Street & Smith's Western Story Magazine*. Ed.

I greatly enjoyed the article in the latest *Dime Novel Round-Up* on Bracebridge Hemying. In my career as a researcher, I have made two long investigations into the biographical part. One was in the early days on behalf of an old-timer, and another some years ago on behalf of Sanchez-Saavedra. Neither found their way into print under my by-line and what notes were filed by Derek Adley (my partner at the time) were destroyed in error after his untimely death. However, I can report on some of it.

It is quite correct that "Bracebridge Hemying" is a nom-de-plume, and that his baptismal name was Samuel Bracebridge Heming. I have a strong feeling that he changed the name by deed poll. It is reported in some biographies that he was born in London in 1841, but there is no trace of a record of his birth in London at the Registration Office. In old English they used to use a "y" instead of an "i" because it looked better. Bracebridge is a family name from the female side and is used as a second Christian name.

When he entered Eton College in 1853 in the third school Lower Form, his correct name was given, but details other than this were nil. He was still in the Fifth Form at England's most famous school in 1856. This is the same school that our future King William attends; he went there in September 1995.

In *Frank Leslie's Boys of America* there is a potted biography of Bracebridge Hemyng, complete with imposing photograph, showing a heavily built man in his forties with mutton chop whiskers. It says that his father was a Mr. Dempster Heming, a member of the Bar. In fact, he was called to the Bar in 1808.

Mr. Dempster Heming must have married late in life for our author to be born as late as 1841. Hemyng is also believed to have been the oldest child with two younger brothers. Dempster Heming was also reported to have been the Register of the Supreme Court of Calcutta at one time, so there is the possibility of our writer being born out in India. A check at the Indian Public Record Office in London, however, draws a blank.

As far as I am aware, no one has investigated whether a Philip B. (for Bracebridge?) Hemyng who wrote in the *English Boys World*, 12th April 1879 to 27th Dec. 1886 (404 issues) was our author. Could this have been one of his brothers? Their names are not known.

Bracebridge Hemyng had been called to the Bar on 30th April 1862 after attending Cambridge and died at Fulham, West London, in 1901, aged 58 (according to the record) from Paralysis. Note the discrepancy regarding his age. He left no will so he could have been in poor circumstances regarding the money he earned from writing.

It seems he had a number of nephews and, possibly, great-nephews. Perhaps it was one of the latter who started writing modern sea and air stories 30 years after Bracebridge Hemyng died. There was a Dempster E. Heming, a Guy Dempster, even a Bracebridge Heming among the names of writers. In the series of stories examined, there was a character named Midshipman Peter Clayton, who was gradually promoted in rank. The tales were far too modern to have been any rehashes or rewrites of the famous Bracebridge Hemyng stories.

W. O. G. Lofts
London, England

We always enjoy the results of the researches of Bill Lofts, no matter how tentative the conclusions may be. We will be publishing one of his articles in an upcoming issue of the magazine.

NOTES & QUERIES

Mea Culpa! There was an error in the listing of periodicals received in the December issue. It should have been Brad Chase who was given credit for the article on Alger in the issue of **Martha's KidLit Newsletter**. We do know someone named Brad Chester, but so far as we know he does not share our interests in Alger. Brad Chase is, of course, well known to many of our readers as a preeminent Alger scholar and the author-publisher of a valuable series of books on Alger's publishers. (See above for his latest volume.) Also, how many wondered about the weird size attributed to the average pulp magazine in our editorial last time? The average size was 7 x 10 inches, **not** 7 x 106 inches! No wonder pulps are no longer being published; there's no shelf space for them!

Correction! Ms Dawn Thomesen has discovered an error in the *Fireside Companion* bibliographic listing. This was published in 1990 by Edward T. LeBlanc. Those possessing copies should make the following changes: Replace the word **Hospital** with **Harpist**.

Page 18: "526-542. Tony Pastor. The Old **Harpist** of Wicklow".

Page 71: "Old **Harpist** of Wicklow".

Page 89: Under **IRELAND** "Old **Harpist** of Wicklow".

Convention Time! March 25-28, 1996, is the date for the next gathering of the Popular Culture Association and American Culture Association. The place is the Riviera Hotel and Casino, Las Vegas. We will have the usual panels of learned enthusiasts in our field who will give their presentations on Monday and Tuesday that week. This year the convention dates run from Monday through Thursday instead of the customary Wednesday through Saturday.

The seven sessions include:

Monday, 12:30-2:00 pm

Typical Texts, Regional Writers, and Traveling Salesmen. Eddie LeBlanc: "Dime Novel Days: Excerpts and Commentary Surveying Nineteenth Century Dime Novels"; James L. Evans: "Frederick Whittaker's Dime Novels About Santanta County, Texas"; Lydia C. Schurman: "On the Road with Robert Adams—Beadle's First Traveling Salesman."

Monday, 2:30-4:00 pm

Detectives & Derring-Do. Frank A. Salmone: "Pulp Detectives: An

Anthropological Perspective on Their Social Milieux"; Dawn Fisk Thomsen: "Detective Stories in Family Story Papers, 1855-1880"; J. Randolph Cox: "On the Wings of Legend: The Return of the Dime Novel Hero."

Monday, 4:30-6:00 pm

A Look Behind the Stratemeyer Syndicate. Geoffrey Lapin: "Scenes from a Stratemeyer Pilgrimage"; Jim Lawrence: "James Lawrence, Author of Popular Radio, Comic Strip, and Series Book Stories: An Insider's Look at His Life and Accomplishments"; Ilana (Lonni) Nash: "The Lady and the Press: Harriet Adams Courts America."

Tuesday, 8:30-10:00 am

Series Book Authors. John T. Dizer: "Other Than Uncle Wiggily: Lesser Known Works of Howard Garis"; Henri Achée: "Nothing But the Facts: The Nonfiction Series World of Sam and Beryl Epstein"; James Keeline: "Jules Verne, Bracebridge Hemming, and Edward Stratemeyer: A Case of Plagiarism in 19th-Century Literature."

Tuesday, 10:30-12 noon

Sports, The Southwest, and a Surfeit of Snacks William Gowen: "Striking Out: The Stratemeyer Syndicate and Boys' Sports Books"; Jeanne G. Howard: "The American Southwest in Children's Series Books"; H. Alan Pickrell: "All the World Loves a Fat Boy, Doesn't It?"

Tuesday, 2:30-4:00 pm

Girls' Series. Mary Linehan: "The Reconversion of *Cherry Ames, Army Nurse*"; Deidre Johnson: "Girls' Fiction by Josephine Lawrence"; Kathleen Chamberlain: "The Public School in American Girls' Series Fiction."

Our annual "Dime Novel Round-Up" for discussing future plans and current research, usually scheduled last, will be held Tuesday, 12:30-2:00 pm.

For further information about registering to attend, write Pat Browne, Popular Culture Conference (1996), Popular Press, Bowling Green State University, Bowling Green, OH 43403. It costs \$30.00 for students and retired persons, \$70.00 for others. You do not need to join either PCA or ACA to attend, unless you are reading a paper. The cost of membership in either association is \$35.

NEWSY NEWS. This was the title given to the regular comments made by our founding editor, Ralph Cummings, on a variety of topics. Much of the time the column served in place of a letters to the editor feature in which Ralph kept readers aware of what others were reading or thinking about. If people visited his home to see his collection or were looking for something for their own collection, Ralph let everyone know. Among these comments there might be a few pieces of specific information that he felt ought to be passed along to others. We think the phrase "newsy news" first appeared in the January 1939 issue of **DNRU**, a development from earlier "fillers" like "News of the Month."

We like to think of this **NOTES & QUERIES** column as today's version of "Newsy News" and invite readers to send in requests for information as well as any newspaper or magazine articles about dime novels, series books, and pulps you may come across. Some of these may find their way into our annual **Year's Work in Dime Novels, Etc.** bibliography.

CURRENT AND UPCOMING EVENTS. Our schedule of publication with its usual deadlines for submitting material, formatting pages, and delivering everything to the printer, makes it difficult for us to guarantee that we can include mentions of upcoming conferences and book shows well ahead of the events. We try our best, but occasionally we receive notices too late to include in the issue under production.

One such item that we wish we had received before the December issue went to press was a "call for papers" for a proposed anthology about the golden age, 1890 to 1940, of American girls' "serial fiction." We think the writer really means *series fiction* here, as our librarian training has accustomed us to think of serials in terms of magazines and periodicals. Never mind, this is an indication of the continuing serious attention being paid to some of our favorite reading for entertainment. The deadline for completed papers is February 20, which probably will have passed by the time you read this. The editors are Valija Evalds, 10 Edgewood Avenue, New Haven, CT 06511; Julie Inness, Dept. of Psychology, Mount Holyoke College, South Hadley, MA 01075; and Sherrie A. Inness, Miami University, 1601 Peck Boulevard, Hamilton, OH 45011. We await the completed project and hope we may have a copy to read and review for the **Round-Up**.

One event we can announce well in advance is the 23rd Michigan Antiquarian Book and Paper Show, March 31, New Lansing Center, 333 E. Michigan, Lansing, MI 9:30 am to 5:00 pm. Admission \$4.00, accompanied children 13 and under free. For further information call Ray Walsh at the Curious Book Shop (517) 332-0112 or James P. LaLone (517) 332-0123.

The summer **Pulpcon** will be held this August 1-4 in San Jose, CA. Write Rusty Hevlin, P. O. Box 1332, Dayton, OH 45401 for details.

COLLECTORS REQUEST. Carter Yeatman, Box 571, Richmond, VA 23218, needs a copy of the leaf containing pages 21 and 22 from *Starr's American Novels*, no. 152 ("The Arkansas Regulators", by Edward Willett. His copy is bound into a volume which contains 15 dime novels.

The Arkansas Regulators (Willett); The Yankee Scout (Bowen); The Texas Spy (?); Doblado, the Outlaw (Warren); The Black Horse of the Prairies (Bowen); The Test Shot (Prentice); Loyal Heart (Aimard); The Black Hunter (Saxe); Old Nick Whiffles (Robinson); Tom Wily, the Northwest Scout (Nichols); The Child Captive (Marshall); Border Ben (Bowen); The Kentucky Boys (Henderson); The Young Ranger (Bowen); The Texas Herdsman (Bushnell)

If any of our readers lack pages from any of the stories in the volume he offers to copy them for you. He also offers to trade this volume for a complete copy in wraps in very good condition of the Willett story.

THAT GOLDEN HOURS SERIAL. The seated figure in the illustration on page 12 is editor Abarbanell; from left to right behind him are Edmund McCarthy, business manager; Louis F. Grant, the cover artist; Harrie Irving Hancock; and Frank J. Earll. From left to right facing the editor are John DeMorgan; Mike Donovan (in *GH* sweater); S. A. D. Cox; Cornelius Shea (back to us); Charles H. Day; Weldon J. Cobb (holding *GH* issue); Matt Royal; and Fred Stearns. The figure in the framed portrait on the wall to the right is "Bones", who appeared in so many comic stories in *Golden Hours*. We will publish profiles of these individuals in the next issue.

Articles about the serial and the *Golden Hours* authors written by Willis E. Hurd (himself a *GH* author) and Harry A. Weill appeared in issues number 130 (July 1943) 148 (January 1945), and 171 (December 1946) of *Dime Novel Round-Up*. Copies (while they last) are available from your editor at the special group price of \$7.50.

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Dime Novel Round-Up

Guidelines for Contributors

We welcome articles on any aspect of the areas of dime novels (1860-1915), story papers (1839-1924), juvenile series books (1850-1950), and pulp magazines (1896-1950). Scholarly articles, reports of significant research, notes, and book reviews are wanted. Manuscripts normally should not exceed 10 typed pages in length although longer ones will be considered. Notes and reviews should be no more than 500 words, feature articles 2,500 words.

All pages must be typewritten or computer printed, double-spaced. Computer users should include a copy on diskette, preferably in WordPerfect 5.1 or ASCII format. Illustrations that accompany a manuscript should be black and white photographs or sharp xeroxes in color or black and white.

Bibliography and notes should be in accordance with the *Chicago Manual of Style* (14th edition) or *The MLA Handbook for Writers of Research Papers* (4th edition). These reference works are available in most public, college, or university libraries.

Please send your manuscripts to the office of the editor. Since manuscripts are submitted to one or more outside reviewers, please allow approximately three months for a decision.

Dime Novel Round-Up

J. Randolph Cox, Editor

P.O. Box 226

Dundas, MN 55019-0226

Dime Novel Sketches, No. 276: ADVENTURE SERIES

Publisher: Arthur Westbrook Co., Cleveland, Ohio. Issues: 139. Dates: January 1908 to April 1912. Schedule: Bi-monthly, later numbers were issued sporadically. No. 139 was added in the late 1920s. The series was kept in print until 1934. Size: 7 x 5 inches. Pages: 200 to 300. Price: 20c (6 for \$1.00). Later reduced to 15c. Illustrations: Colored pictorial cover. Contents: Stories about Jesse James, Jeff Clayton (reprints of the British Sexton Blake stories), Old Sleuth stories and adventure stories by Rider Haggard, Max Pemberton, Guy Boothby and others.

Dime Novel Sketches series by Edward T. LeBlanc

Cover illustration from the collection of Edward T. LeBlanc